

1st edit  
Spool H. 102233 (30) - 14/1 -

(3)

2nd edit

Spool H. 36757

3rd edit (10'30" shorter).

Spool H. 88134.

50/LOL IOS6N/73.

"DOCTOR WHO" at 00'21"

~~SERIAL 7C~~

4th edit.

Spool H. 64818.

50/LOL IOS6N/74

EPISODE 14 (7C-Ep6): 'The Trial Of A Time Lord' 00'24"

by

Pip & Jane Baker 00'28"

Part Fourteen 00'31"

Mix to reprise at 00'34"

SUPPOSE CAM

Opening

Titles:

(cut both new versions)  
A. ~~Reprise~~  
B. ~~cut doc sinking~~

Shot 10 - cut 2nd foot.

54

100950 ish.  
with treated  
sky.

REPRISE FROM EPISODE 13

O.B.1:

C. H/A LS Doctor  
sinks under.

EXT. MUD FLATS. DAY.

GLITZ Doctor!

1. LS GLITZ(1) on dunes. (SLITHERING IN THE SOFT SANDS OF THE DUNES, GLITZ FLOUNDERS TO WHERE THE DOCTOR IS FIGHTING A LOSING BATTLE) /
2. ~~MCU GLITZ(1)~~

3. MLS Doctor's(1) feet - Glitz's (1) p.o.v. GLITZ: Hang on! Don't give in! (cont...)
4. ~~MCU GLITZ(1)~~ A/B. GLITZ I'm coming! *Don't give in.*



5. Paul is Glitz-  
MS GLITZ(2) &  
Doctor's(1)  
feet.

SA

*in foot - spat  
comes off*

GLITZ GRABS  
THE DOCTOR'S  
FEET, YANKS  
THEN TOPPLES  
BACKWARDS.

*GLITZ  
Doctor Doctor*

SYNC

6.

MS GLITZ(2) &  
spats. - *falls  
back, then sits  
up*

RECOVERING, HE  
BECOMES AWARE  
THAT HE IS HOLDING  
THE DOCTOR'S  
SPATS.

7.

Glitz's(2)  
p.o.v. of mud  
(and bubbles.

HIS GAZE TRANSFERS  
TO THE MUD,  
THERE IS NO SIGN  
OF THE DOCTOR,  
JUST A FEW  
BURPING AIR  
BUBBLES RUPTURING  
THE SURFACE

8.

MS GLITZ(2) &  
spats.

GLITZ: (cont) What a way to go ...

(HE EYES THE  
SPATS)

All in all, he wasn't a bad old  
codger. Honest, of course. ~~But apart~~  
~~from that~~ ...

(HE BRUSHES A  
SPECK FROM  
THE SPATS)

Still, nobody's perfect.

*spate up. ①③*

THE DOCTOR: (VOICE SEPULCHRAL)

SA

*POV of under  
bubbles.*

*Wt (6)  
2 takes*

And that's the clue. Nobody is.

Not even the Valeyard.

*spats  
both ①②*



9. MS GLITZ(2) & mud spats AB. has them in / (GLITZ SLUMPS TO HIS KNEES, HANDS TOGETHER IN SUPPLICATION, REALISES THE SPATS ARE CLASPED BETWEEN HIS TREMBLING PALMS, THROWS THEM, AS IF THEY WERE CONTAMINATED INTO THE MUD.)

10. MS mud - spats disappear. A SINGLE, GULPING BUBBLE CONSUMES THEM)/
- 10A. (Same angle as 8) MS. MS GLITZ(2).

*hands up to pray (3)*  
GLITZ: O Great Cosmic Protector

of grafters and dissemblers, save me, save me. *hands down (3)* A voice from the grave!

- 10B. *for mud & bubbles* *2 takes* THE DOCTOR: No, merely a grave voice.

11. MLS DOCTOR(1) (in reverse, rising from mud) (NEARBY, THE DOCTOR APPEARS TO BE RISING FROM THE GROUND, BUT IN FACT IS CLIMBING UP THE FAR SIDE OF A DUNE)
- 11A. (Safety shot) MLS DOCTOR emerges from dunes.

- 11A. *in Doctor (Cravat tucked in waistcoat)* Bad joke! But everything here is a
- 11B. *MS Glitz reaction*
12. *MS Doc.* bad joke. /
- MS GLITZ(3).

(GLITZ, ALMOST MESMERISED BY THE APPARENT APPARITION, STARES AT THE DOCTOR'S CLEAN FACE AND CLOTHING)



*handing all them.*  
GLITZ: No mud ... *yet I saw.*  
*but.*

(HE PEERS DOWN  
TO WHERE THE  
MUD WAS, DRY  
SAND)

13.

*points to*  
~~And your ankle armour.~~  
Pan up DOCTOR(2)  
from spats to MS *MSM*

(HIS EYES TRAVEL  
FROM HEAD TO  
TOE, TAKING  
IN THE SPATS  
ON THE DOCTOR'S  
ANKLES)/

13A.

~~MCU GLITZ(3)~~

13B.

~~MS DOCTOR(2) -~~  
~~pan with him~~  
~~as he walks~~  
~~twds GLITZ.~~

~~I don't get it./~~

THE DOCTOR: Oh do concentrate,

14.

2-S DOCTOR(2)/  
GLITZ(3) -  
VALEYARD(1)  
appears between  
them b/g.

Glitz. How often must I tell you/  
we're not dealing with reality!

*L holding grey sash bundle.*  
VALEYARD: Why waste your breath

on that simple-minded oaf.

(VALEYARD HAS  
APPEARED ON THEIR  
RIGHT, BUT AT  
SOME DISTANCE AWAY)/

15.

MS GLITZ(3) R  
of frame -  
VALEYARD(2)  
appears on L  
of frame, and  
disappears.

You cannot speak as though reality.

(BY THE TIME  
THE DOCTOR AND  
GLITZ HAVE  
LOCATED HIM, HE  
HAS DISAPPEARED  
AND REAPPEARED  
TO THEIR LEFT,  
BUT CLOSER)

Is a one dimensional concept.  
(cont...)



16. MS DOCTOR(2) / (AGAIN THE  
L of frame - DOCTOR AND  
VALEYARD(3) GLITZ TURN.  
appears on R  
of frame. AGAIN HE VANISHES,  
TO REAPPEAR  
IN FRONT  
OF THEM,  
CLOSER)

VALEYARD: (cont) Fortunately there is  
a reality that you and I can both  
agree on. The ultimate reality./

17. MCU DOCTOR(2).

18. THE DOCTOR: Death?

CU VALEYARD(3):

*Resume 16.  
Valeyard  
disappears*

VALEYARD: (QUOTING)

'The undiscover'd country, from  
whose bourn

19. No traveller returns...'/

*cut 174*  
MS DOCTOR(2) R

MS VALEYARD(5)  
appears R of  
frame. +

*disappears*

(HE HAS MOVED  
AGAIN, APPEARING  
BEHIND THEM,  
CLOSER)

THE DOCTOR: *Puzzles the will*  
Hamlet. Act Three. Scene  
One.

VALEYARD: I really must curb these  
urges./ I've no wish to be contaminated  
by your whims and idiosyncracies.

- 19A. CU DOCTOR(A/B)  
- VALEYARD(5)  
appears in MS  
and disappears  
(up the same  
line).

THE DOCTOR: *so - but*  
~~Yes~~ ... Quite. What  
I don't comprehend -



(THE DOCTOR GLANCES ABOUT.

VALEYARD HAS AGAIN VANISHED)/

20.

MS GLITZ points R of frame.

GLITZ: <sup>He's</sup> Over <sup>L point</sup> there, Doc. Slippery

21.

<sup>MS Doc R</sup>  
~~2-S, with~~  
VALEYARD(7)  
~~f/g.L~~  
4 disappears.

customer your other persona./

(VALEYARD IS TO THEIR LEFT)

THE DOCTOR: What I don't comprehend, <sup>Dr. L hand up</sup> is why you want me dead. No./No, let

22.

CU DOCTOR(2).

me rephrase that./

23.

MCU VALEYARD(7) as disappears.

24.

MS GLITZ points L of frame.

(AGAIN VALEYARD VANISHES./

25.

LS VALEYARD(6) on dune.

GLITZ <sup>points</sup> NUDGES THE DOCTOR./

HE HAS SPOTTED VALEYARD ON TOP OF A DUNE)

(points R) And now he's over there

26.

CU DOCTOR (R-L).

It would satisfy my curiosity/to know why you should go to such

27.

Montage of VALEYARD(6 on) positions. -

extraordinary lengths to kill me./

<sup>hands clasped L over R</sup>  
VALEYARD: Come now, Doctor./

How else can I obtain my freedom?  
Operate as a complete entity unfettered by your side of my existence? (cont...)

(ANOTHER VANISHING ACT AND REAPPEARANCE)

cut 174



VALEYARD: (cont) Only by ridding  
myself of you and your misplaced  
morality your constant crusading -  
your ... your .../

28. MS GLITZ (R-E).  
*Valeyad pops  
up behind his  
shoulder &  
exits frame L.*

(SEEKING THE WORD)

29. Low o/s GLITZ  
*2-S fav.* GLITZ: Idiomatic honesty?/

30. VALEYARD(7). VALEYARD: Oaf! Microbe!/

31. CU GLITZ. GLITZ: Pardon me for trying to  
help! I'm neutral in this set-up,  
you know./

*MS DOCTOR L  
of frame - MS  
VALEYARD(7) ~~he~~ walks  
of frame - he  
fades disappears*

VALEYARD: (IGNORING HIM) Only  
by releasing myself from the misguided  
maxims that you nurture, can I be

32. MS CU GLITZ (R-E) *free*

(HE VANISHES)

32A. GLITZ: Sounds/ to me like/

33. Armageddon's beckoning you, Doc./

*Montage of  
BCU VALEYARDS(8)  
including BCU  
and disappears.*

(VALEYARD APPEARS  
AGAIN, LONG  
DISTANCE)

*hand on robe knee high*  
VALEYARD: With you destroyed and  
no longer able to constrain me,  
and with unlimited access to the  
Matrix ... there will be nothing  
beyond my reach!



Take ① 10/621

(54)

- 14/8 -

(10)

with less blue sky.

34.

(VALEYARD VANISHES.)

2-S DOCTOR/GLITZ  
on track (incl.  
smoke).

THE DOCTOR  
IMMEDIATELY  
STRIDES OFF  
ACROSS THE FLATS)

GLITZ: ~~Here~~, where're you off to now?

THE DOCTOR: To trace the Valeyard.

GLITZ: But he was here.

THE DOCTOR: Illusion, Glitz. The  
shadow not the substance. (WALKING  
ON) ~~Of course~~ <sup>but</sup>, if you don't <sup>want</sup> ~~wish~~ to  
come, you can ~~always~~ <sup>here</sup> stay and build  
sand-castles. (CALLING BACK)  
I'm sure if you think hard enough  
you can conjure up a bucket and spade!

GLITZ: (RELUCTANTLY BEGINNING TO  
FOLLOW) Tell you something, <sup>stop</sup> ~~when it~~  
you two meet face to face, five  
grotzies <sup>gives</sup> ~~get~~ you ten he <sup>S</sup> ~~s~~  
~~first~~ past the chequered flag!

34A

pow of mist approaching

(A MIST SUDDENLY  
BEGINS ROLLING  
IN)

(54)

Take ① 10/1711.  
10/1728

~~Hey~~, what's that?

(PAUSING, THE  
DOCTOR SNIFFS  
THE AIR)



35.

~~Reverse~~ 2-S  
(with smoke)  
and track  
back.

418.

THE DOCTOR: Back pedal, ~~Glitz~~.

GLITZ: ~~Not~~ Another illusion?

THE DOCTOR: Alas no.

(GATHERING MOMENTUM,  
THE CLOUD IS  
ROLLING INEXORABLY  
TOWARDS THEM)

GLITZ: Sea mist? Fog?

THE DOCTOR: Asphyxiating nerve  
gas. This is in deadly earnest.

GLITZ: If you <sup>gotta tell</sup> ~~must make~~ jokes,  
~~tell someone else's~~  
~~try stealing them.~~ Your ~~own~~ are  
schlock!

(THE CLOUD IS  
THREATENING TO  
ENVELOPE THEM)

Screen  
THE DOCTOR: Run!

GLITZ: (FLOUNDERING IN THE SAND)

What d'you think I'm doing? Playing  
intergalactic hopscotch!

THE DOCTOR: (ALREADY RUNNING)

Faster!

(GLITZ PANTING,  
SPLUTTERING,  
STUMBLES)



~~Unto MS GLITZ.~~

GLITZ: ~~I~~ Can't breathe ... ~~can't~~ ...

(THE DOCTOR,  
TRYING TO  
SUPPORT GLITZ  
IN THE SHIFTING  
SAND, IS  
ALSO EXHIBITING  
SIGNS OF  
DISTRESS.

THE GAS SWIRLS  
IN)

END O.B.1.



⑪ Take ① Shots 362 - 369A  
141253 - B15

(50) (Shot 361 on 1)

- 14/11 -

(56)

Shots 362 + 364  
Take ① 101749

LS SAND DUNES - GLITZ & DOCTOR  
RUN AWAY FROM CAM.

1B/2A/4A/6A/

1. INT. TRIAL ROOM.

362. 4 A / THE SCENE AT  
LS Trial and THE DUNES IS  
screen. ON THE SCREEN.

THE INQUISITOR  
AND THE TIME  
LORDS WATCH  
IMPASSIVELY.  
NOT SO MEL.

363. 6 A MELANIE We can't just sit here  
MS MEL. and do nothing! / We've got to help  
him! /

364. 4 A /  
LS Trial and THE HEADS TURN  
screen A/B. IN UNISON.

365. 4 B INQUISITOR The Doctor chose to  
MS KEEPER. enter the Matrix. We are not  
empowered to interfere. /

KEEPER, DEFERRING  
TO THE INQUISITOR.

366. 2 A KEEPER If I may, my Lady? /  
MS INQUISITOR.

367. 4 B SHE SIGNIFIES  
MS KEEPER. ASSENT. /

368. 6 A (TO MELANIE) You are applying  
MS MEL. Let logical thought to a situation  
her go OOV. that recognises no logic. /

369. 4 B MELANIE Give me the key to the  
MLS KEEPER. Matrix. I'm going in there. /  
MEL enters  
shot.

(2 next)

- 11 -

(56)



369A 2

*mel trips &  
falls.*

SHE DASHES TOWARDS  
THE EXIT.

THE KEEPER STICKS  
OUT HIS FOOT,  
TRIPPING HER.

/2 to D/

EXT. HUT ON DUNES.  
MLS DOCTOR & GLITZ.



47

states 8/9 + that dematerialises  
take ① 62406

O.B.2:

Dr has q's 'Lam  
by elbow to start ① ②

EXT. MUD FLATS. DAY.

1.

1A.

WLS 2-S Doc/Glitz  
slagger towards  
cam + on flg L.  
2-S GLITZ/  
DOCTOR. ~~Par~~  
with them recede  
into door. to LS  
hut.

(RETCHING, CRAWLING,  
DRAGGING GLITZ,  
THE DOCTOR SLIDES  
DOWN A SHINGLE  
SLOPE, AND IS  
CONFRONTED BY A  
MINIATURE VICTORIAN  
CHALET)

1B.

WLS door of  
hut Doc +  
Glitz in R  
+ disappears  
inside

① D. - L round q's waist ①. R to cough ①  
after fall  
② Still Lam by elbow ② R to cough ②

THE MASTER: (VOICE) Come in, Doctor ...

(HAULING THE ALMOST  
EXPIRED GLITZ,  
THE DOCTOR STUMBLES  
INTO THE CHALET)

1C.

LS hut dematerialises

END O.B.2.

hut



⑧

Take ④ Shots 1-14. *very on 14.*  
193543 - 193403 - 01'11"

Take ⑤ Shots 1-14

- 14/14 - 193829 - 3936 - 01'18"

Take ① Shots 1-14

193118 - 3226 01'08"

Take ② Shots 1-4

193325 - *NG* fake start

193338 *NG*

EXT. MUD FLATS - HUT.  
SIDE SHOT AS DOCTOR &  
GLITZ ENTER.

/2C/3D/4D/

Take ③ Shots 1-14

193431 - 3534 - *didn't switch on console.*

2. INT. CONTROL ROOM. MASTER'S TARDIS.

1. 4 D MASTER *welcome*  
~~MS MASTER.~~ *come in, Doctor!*

2. 2 C *[scribble]* BLUNDERING IN,  
2-S DOCTOR COUGHING AND  
& GLITZ. CHOKING, GLITZ  
AND THE DOCTOR  
3. 3 D REST THEIR ARMS  
GLITZ. 3-S. ON THE CENTRAL  
CONSOLE AND SUCK  
UNCONTAMINATED AIR  
INTO THEIR LUNGS.

DISPASSIONATELY,  
THE MASTER OPERATES  
THE DOOR CLOSING  
MECHANISM./

4. 2 C  
MS DOCTOR.

5. 4 D *well*  
MS MASTER. DOCTOR *I* I never... thought...  
*cut 1/4.* I'd welcome the sight of you!/  
*cut 1/4.*

6. 2 C MASTER It will not happen again./  
MS DOCTOR.

7. 4 D DOCTOR What puzzles me is why  
MS MASTER. it's happening now./

MASTER The explanation is quite  
simple. I want the Valeyard  
eliminated. *and* You are the most  
likely candidate to achieve that./

8. 2 C  
MS DOCTOR.

9. 3 D  
3-S GLITZ,  
DOCTOR & MASTER.

GLITZ Hang on! ~~I don't~~ - get  
that. You told me this flashy,  
fair-haired personage was the one  
you wanted to croak.

10. 2 C MASTER With the Doctor as my  
MCU DOCTOR. enemy, I always had the advantage./

(No Page 15.)

⑧

*Pickup*

Take ① Shot 9

194029 - *NONO* shadows.

Take ② Shots 4-9

194119 - 4139



11. 4 D DOCTOR Huh!/  
MCU MASTER.

12. 2 C MASTER But the Valeyard, the  
MCU DOCTOR. distillation of all that is evil  
in you, untainted by virtue, a  
composite of your every dark  
thought, is a different propos-  
ition.

13. 4 D  
MCU MASTER.

14. 3 D / HE IS MAKING HIS  
Pan with WAY TO THE CORRIDOR.  
MASTER to 2-S  
with DOCTOR.

then to 2-S  
with GLITZ.

Additionally, he has infuriated  
me by threatening to deny me the  
pleasure of personally bringing  
about your destruction. And so...//

15. 2 ~~CAN MASTER~~  
3-S, then  
track with  
GLITZ & MASTER.

GRABBING GLITZ BY  
THE SCRUFF OF THE  
NECK.

... he must pay the price.

YANKING GLITZ INTO  
THE CORRIDOR.

And you, Glitz, shall help me to  
collect!

00'06" BREAK  
16. 3 D LS  
DOCTOR.

HE SLAMS THE DOOR  
SHUT, SEALING OFF  
THE CONTROL ROOM./

~~THE DOCTOR CROSSES  
TO THE DOOR AND  
TRIES IT - LOCKED.~~

COMMENCING SLOWLY,  
VIBRANT, PULSATING,  
VARIEGATED LIGHTS  
CREATE A DISORIENT-  
ATING MAELSTROM.  
THEY DIP AND SWIRL,  
FASTER AND FASTER,  
TO THE ACCOMPANIMENT  
OF A STACCATO  
SUPERSONIC SCREECH.

Take 1 Shots 16-18A.

194504 - 4601 - 00'56"

OK for 16, 18, 18A Track into MCU.



KNUCKLES PRESSED TO  
HIS EARS, TWISTING  
IN THE ACCELERATING  
STROBOSCOPIC LIGHTS,  
THE DOCTOR TRIES TO  
BLOCK OUT THE BRAIN-  
NUMBING ASSAULT.

01'64"



(Shot 16 on 3)

- 14/18 -

(4)

Retake shot 17.

lake ② 194414 - 4434 -  $\frac{2C}{0023''}$

Take (3) 194824-4846 - 0062"

## 3. INT. CORRIDOR. MASTER'S TARDIS.

17.      2 C / (TIGHT ON THE MASTER  
          2-S GLITZ & AND GLITZ.  
          MASTER.  
          Track in A GLINT OF ARROGANT  
          tighter. SATISFACTION EMBELLISHES  
                       THE MASTER'S FEATURES)

GLITZ <sup>that</sup> Would I be wrong  
in thinking <sup>that</sup> The Doctor'll soon be  
needing a machanite overcoat?

MASTER: Nothing so crude. He's merely being reduced to a catatonic state.

GLITZ: Cata - what?

MASTER: The violent assault on his senses will trip a defensive mechanism. *and* His brain will switch off.

GLITZ: He'll become a zombie, ~~you~~  
~~ms. GLITZ:~~

MASTER: Temporarily. Long enough for my purposes.

80' 21"

(3 next)

- 18 -

(4)



*cut / 24.*

3D

4. INT. CONTROL ROOM. MASTER'S TARDIS.

18.     3 D / (DRENCHED BY THE  
          CU DOCTOR. WHIRLIGIG OF  
          Track out CHAOTIC LIGHT,  
          to MS. THE BELEAGURED  
                      DOCTOR'S ATTEMPTS  
                      TO WARD OFF THE  
                      BOMBARDMENT OF  
                      HIS SENSES ARE  
                      PROVING FUTILE.

18A    4.  
          *in Doctor.*

HIS RESISTANCE  
BECOMES FEEBLE,  
GRADUALLY HE  
SUCCUMBS.

HIS STANCE IS  
RIGID, HIS GAZE  
FIXED)

*00' 06"*

EXT. POTBANK YARD.  
WS - MASTER'S TARDIS  
MATERIALISES.



Slate 140 -  
Take ① 122458

- 14/20 -

(53)

O.B.3A:

POTBANK YARD. DAY.

1. On Fantasy Factory  
Sign animating / (THE FINAL STAGES  
LOCKED OFF SHOT. OF THE MASTER'S  
LS statue TARDIS MATERIALISING  
appears. *then* (AN ARTEFACT  
*exit* COMPATIBLE WITH  
POTBANK YARD) IS  
TAKING PLACE.)
2. 3-5 as they  
exit from  
statue. THE MASTER ~~AND~~  
GLITZ EXIT ~~SUPPORTING~~ *x* ~~Summons~~  
THE CATATONIC  
DOCTOR.  
*MASTER Wait! Stop!*  
THEY SET HIM UP  
IN MID COURTYARD)
2. ML3-S  
Master exits  
lighten to  
W & S Doc  
Glitz. MASTER: This should prove an  
irresistible bait for <sup>the</sup> Valeyard!
- GLITZ: You Time lords take the  
cake! Talk about devious. I'm  
transparent as crystal compared <sup>to</sup> with  
you lot! ↓
- (STRAIGHTENING  
THE DOCTOR'S  
RUMPLED LAPELS)
3. High LS  
GROUP. yd/  
Tardis  
disappears Poor old Doc ...  
MASTER: Stop slobbering! Get over  
here!

00'32"

- 20 -

(53)



O.B.3B:

INT. FIRST CLERK'S OFFICE.

1.

MS POPP.1. *at desk. He goes over*

(LODGING HIS QUILL PEN BEHIND HIS EAR, POPPLEWICK PEEKS THROUGH THE DOOR)

*quill in L writing, to R + behind ears.*

O.B.3C:

EXT. POTBANK YARD. DAY.

(RIGID AS A MADAM TUSSAUD'S EFFIGY, THE DOCTOR STANDS IN MID COURTYARD. UNMOVING. EXPRESSION FIXED.

3.

(+ Light)

MLS POPP.1. outside Fantasy Factory. *on balcony*

POPPLEWICK SHUFFLES ONTO THE BALCONY OF THE FANTASY FACTORY. LOOKS AT THE DOCTOR. THEN RETURNS INSIDE.

4.

MCU POPP.1.

*H/A LS Doc*

CAMERA PANS TO A STAIRCASE OPPOSITE THE BALCONY, LURKING BENEATH THE TREADS IS THE MASTER. BEHIND HIM COWERS GLITZ.

5.

*Resume Mrs Popp 1. returns inside.*

6.

*LS - Master Glitz peepant + back.*

ANOTHER ANGLE:

7.

*Mrs Popp 2 comes onto balcony looks*

THE BALCONY.

THE SECOND POPPLEWICK COMES OUT. HE, TOO, HAS A QUILL PEN BEHIND HIS EAR - ONLY OF A DIFFERENT COLOUR.

8.

*H/A LS Doc.*



O.B.3B:

INT. FIRST CLERK'S OFFICE.

(LODGING HIS QUILL  
PEN BEHIND HIS  
EAR, POPPLEWICK  
PEEKS THROUGH  
THE DOOR)

O.B.3C:

EXT. POTBANK YARD. DAY.

2.

High LS  
DOCTOR.

(RIGID AS A  
MADAM TUSSAUD'S  
EFFIGY, THE DOCTOR  
STANDS IN MID  
COURTYARD. UNMOVING.  
EXPRESSION FIXED.

3.

POPPLEWICK SHUFFLES  
ONTO THE BALCONY  
OF THE FANTASY  
FACTORY. LOOKS AT  
THE DOCTOR, THEN  
RETURNS INSIDE.

5.

MLS MASTER  
and GLITZ.  
Pan up to  
POPP.2. on  
balcony.

CAMERA PANS TO A  
STAIRCASE OPPOSITE  
THE BALCONY, LURKING  
BENEATH THE TREADS  
IS THE MASTER.  
BEHIND HIM COWERS  
GLITZ.

6.

MS DOCTOR.

ANOTHER ANGLE:

7.

MCU POPP.2.

THE BALCONY.

THE SECOND POPPLEWICK  
COMES OUT. HE, TOO,  
HAS A QUILL PEN BEHIND  
HIS EAR - ONLY OF A  
DIFFERENT COLOUR.



THE SECOND POPPLEWICK  
LOOKS DOWN AT  
THE DOCTOR. TUTS -  
THEN RETURNS INSIDE.

7A.

*m2 - S MS MASTER/GLITZ.  
peep not again  
+ dodge back*

CAMERA PANS TO  
THE MASTER. HE  
TAKES OUT HIS TCE.

FULL SCENE.

48

8.

(+ Light)  
IS DOCTOR.

THE DOCTOR HAS NOT  
BLINKED AN EYELID.

*MS Valeyard  
as he exits  
from Factory.*

THE FACTORY DOOR  
OPENS, AND VALEYARD  
COMES ONTO THE  
BALCONY - HE, TOO,  
HAS A QUILL PEN  
BEHIND HIS EAR.

*Slate 148*

*Take 1 101338*

*Take 2 101410*

*Take 3 tighter shot 101443*

9.

*m Tight 2-S  
MASTER/GLITZ.  
master fires.*

AS HE LOOKS DOWN  
AT THE DOCTOR -  
THE MASTER QUILTS  
COVER AND FIRES!

10.

*Low MS  
VALEYARD deflects ray.*

THE LETHAL RAY  
HITS VALEYARD DEAD  
CENTRE, AND IS  
DEFLECTED.

*Slate 146*

48

*Take 1 101106*

*Take 2 101208*

11.

*m2 - S MS MASTER/GLITZ.  
Take 3 101255. fires again*

HE FIRES AGAIN.  
SAME RESULT)

12.

*MS VALEYARD.  
deflects ray.  
throws quill.*

VALEYARD: You really are a second  
rate adversary. Did you imagine  
I'd be lured by such a transparent  
ploy?

(VALEYARD PLUCKS THE  
QUILL PEN FROM  
HIS SKULL CAP AND  
LOBS IT TOWARDS  
THE STAIRS.)

13.

*CU quill lands.*

14.

*L Tight Low 2-S  
MASTER & GLITZ.*

STARTLED, THE  
MASTER RECOILS  
INTO GLITZ AS THE  
QUILL ROLLS AT HIS  
FEET - IT EXPLODES.

15.

*CU quill mls  
explodes. VALEYARD  
laughs*



16. LS / IN DISARRAY, THE  
~~MS~~ MASTER & MASTER AND GLITZ,  
GLITZ run off. THE HAPLESS PAIR,  
RETREAT.
17. Whip pan to / VALEYARD IS NO  
Factory door LONGER ON THE  
as it slams BALCONY. INSTEAD,  
shut. HIS LAUGHTER  
REVERBERATES ABOUT  
THE COURTYARD.
- 17A. High LS / THROUGHOUT,  
DOCTOR. csquill THE DOCTOR HAS  
lands REMAINED AN  
IMPASSIVE LAY  
FIGURE)

O.B.3D:

EXT. ALLEY. DAY.

18. Doctor. / (DIGNITY THROWN  
High LS/ MASTER TO THE WINDS,  
and GLITZ (and GLITZ AND THE  
explosions) MASTER SCARPER  
run across cam. FOR DEAR LIFE.
- 18A EXPLODING QUILLS  
FORCE THEM INTO A  
ZIGZAG COURSE;  
18B. ms valeyard ECHOING, ALMOST  
laughs + goes in MANIC LAUGHTER  
as Doctor COMPLETES THEIR  
comatose NIGHTMARE.
19. LS MASTER and CLOSER INTERSECTION.  
GLITZ come to  
cam. run to alley. DIVERTING INTO A  
NARROW PASSAGEWAY,  
GLITZ HALTS.
20. MASTER and GRIMACING, SUCKING  
GLITZ run into AIR INTO HIS  
tight 2-S by LUNGS, HE GRABS  
wall. THE MASTER)

GLITZ: his could all be an illusion.



cut 74.

MASTER: Then stay <sup>here</sup> and find out!

- MS GLITZ falls (HE SHOVES GLITZ,  
WHO STUMBLES TO  
HIS KNEES.
21. CU quill lands. / A QUILL LANDS IN  
FRONT OF HIM.
22. MS GLITZ. quill / PARALYSED WITH  
FEAR, GLITZ STARES  
23. MS. quill / AT IT - THE  
EXPLOSION KNOCKS  
24. explodes. / HIM AGAINST THE  
WALL WHERE HE  
SLUMPS, UNMOVING.  
MS GLITZ slams  
into frame  
against wall.
25. MS MASTER and / SELF-PRESERVATION,  
pan with him. / THE MASTER'S  
DOMINANT INSTINCT,  
26. MS GLITZ / SURFACES. HE FLEES,  
slumped. / DESERTING HIS  
INERT BUSINESS  
PARTNER.
- TRIUMPHANT NOW,  
THE MOCKING LAUGHTER  
RINGS OUT)

O.B.3E:

16. EXT. POTBANK YARD. DAY.

27. Track into / (CLOSE ON THE  
CU DOCTOR. / DOCTOR.
- SILENCE. NO  
EXPLOSIONS. NO  
LAUGHTER.
- MELANIE, VOICE,  
WHISPERING, REMOTE)

MELANIE: Doctor ...? (cont...)

(THE EYELIDS  
BLINK.



28. MLS archway.  
*+ shadow*

THE DOCTOR'S HEAD  
TURNS SLOWLY  
TOWARDS THE  
TENEBOUS ARCHWAY  
FROM WHICH  
MELANIE'S VOICE  
IS FILTERING.

A VAGUE, INDISTINCT  
FIGURE CAN BE  
DISCERNED THROUGH  
THE GLOOM)

29. MCU DOCTOR -  
he blinks.

MELANIE: (cont) (VOICE AS BEFORE) Where  
are you, Doctor ...?/

30. CU fingers.

/30/31 DELETED/ (STILL CONCENTRATING  
ON THE ARCHWAY,  
HE FLEXES HIS  
FINGERS, THE RIGIDITY  
IS ABATING)

33. CU DOCTOR.

THE DOCTOR: Mel?

34. MLS archway.  
*+ shadow*

(THE ETHEREAL  
FIGURE TAKES ON  
MORE DEFINITION  
AND COULD POSSIBLY  
BE MELANIE)

MELANIE: (VOICE) Doctor, is that you?

35. MCU DOCTOR.

THE DOCTOR: Yes. Yes. Of course  
it's me. Where are you?

36. CU Mel's arm.  
*his archway  
+ shadow*

(AN ARM PROTRUDES  
FROM THE SHADOWS,  
FINGER BECKONING)

MELANIE: (VOICE) This way! Quickly!

37. MCU DOCTOR.

THE DOCTOR: *What are you doing in*  
*How did you get into*  
the Matrix?

38. his archway  
*+ shadow*



36  
aut/74.

- 14/26 -

(59)

38.

~~LS DOCTOR~~  
at archway.

MELANIE: (VOICE) Forget the questions!

You're alive, that's all that matters.

Now, please, follow me before it's

too late!

-38A.

*new Doctor  
exits PG.*

39.

~~MS DOCTOR~~  
~~from inside~~  
archway. *Doored*  
*in from fig &*  
*they needed.*

(SPURRED BY THE  
URGENCY IN HER  
TONE,) THE DOCTOR  
VENTURES INTO  
THE ARCHWAY.

THE FIGURE FLITS  
AHEAD OF HIM)

THE DOCTOR: Where are we going?

40.

~~LS in archway~~  
~~- gloomy~~  
figure of MEL.

MELANIE: To get you out of this  
unholy mess!

(SHE PRESSES AGAINST  
THE WALL, AND ENTERS  
A WIDENING APERTURE.

41.

~~Pan DOCTOR~~  
~~to door from~~  
inside arch-  
way.

SPECULATIVELY, HE  
FOLLOWS)

01'47"  
+ 00'32"  
-----  
02'19"

- 26 -

(59)



Take ① Shots 370-395A.

145155-145505

Take ② Shots 370-

(Shot 369 on 1)

145415-NG

Take ③ Shots 370-384A.

145803 NG - micproblem.

Take ④ Shots 370-395A.

193550-3907. (3850)

mostly good.

370.

2

D

2-S MEL and  
DOCTOR. Pan  
with DOCTOR.

ARCHWAY.

MLS MEL & DOCTOR.

[2D]

5. INT. TRIAL ROOM CORRIDOR.

MELANIE PRECEEDS  
THE DOCTOR INTO  
THE CORRIDOR.

THE DOCTOR'S  
TARDIS IS STILL  
THERE.

HE TURNS TO LOOK  
AT WHERE THEY  
ENTERED.

DOCTOR <sup>But that's</sup> The Seventh Door? You're  
leading me <sup>back</sup> to the Trial Room.

MELANIE Doctor, trust me. Don't  
you see that until you've cleared  
your name you're no better than  
the Valeyard is? A renegade on  
the run. An outcast.

DOCTOR <sup>Quite</sup> Always the pragmatist.  
aren't you, Mel? <sup>over with</sup> But you're <sup>over with</sup> right,  
of course. Let's get on ~~with~~ it.

HE ENTERS THE  
TRIAL ROOM.

(No Page 28.)

NEW TAPES

(14)

- 14/27 -

(58)

Take ⑤ Shots 370-395A.

194140-4500

good except for 393A.

Track into  
tight 2-S.

(1 next)

- 27 -

(58)



1B/4A/6A/6. INT. TRIAL ROOM.

371. 1 B  
2-S MEL &  
DOCTOR. Pan  
with DOCTOR.

372. 4 A INQUISITOR: Doctor, you owe the  
MS INQUISITOR. Court an apology./

373. 6 B  
MS DOCTOR.

THE DOCTOR: <sup>well</sup> If I do, then it is  
unreservedly offered, ~~my~~ Lady. *Madam.*

374. 4 A (HE MOVES TO THE  
MS INQUISITOR. PODIUM)/

375. 1 B INQUISITOR: The charge of genocide  
2-S DOCTOR was based on your own evidence./  
& MEL.

376. 4 A MELANIE: And refuted by The Doctor!/  
MS INQUISITOR.

377. 1 B INQUISITOR: It seems you have a  
~~2-S DOCTOR~~ champion in this young woman./  
~~& MEL A/B.~~

378. 6 A MELANIE: I was there remember!/  
MS DOCTOR.

379. 4 A (THIS RESPONSE  
CONCENTRATES THE  
DOCTOR'S QUIZZICAL  
GAZE ON MELANIE)/  
MS INQUISITOR.



380. 6 A INQUISITOR: Would you accept her  
as an impartial witness?/  
 MS DOCTOR.

381. 4 A THE DOCTOR: I would trust Mel with  
my life  
 W 2-S INQUISITOR  
 & KEEPER.

INQUISITOR: Good./ Keeper!

Shot 382.

take ① 101811

382. 1 B (THE KEEPER SWITCHES  
ON THE MATRIX./  
 MS screen.

WE SEE AGAIN THE  
 SEQUENCE FROM  
 EPISODE TWELVE  
 SHOWING THE DOCTOR <sup>etc</sup> ALLOWING  
 DEATH OF THE VIONESIUM  
 VEROIDS./

383. 4 A  
 W 2-S INQUISITOR  
 & KEEPER A/B.

THE INQUISITOR  
 TURNS TO MELANIE)

384. 1 B Is that a true record of what occurred?/  
 Tight 2-S MS  
 DOCTOR & MEL. + GUARDS.

MELANIE: (APPEALING TO THE DOCTOR)  
 What <sup>shall</sup> I say, Doctor?

384A. 6  
 MS Doctor

THE DOCTOR: Just Tell the truth.

384B. 1  
 A/B Mel + GUARDS ((Note: It is  
 important that  
 The Doctor does  
 not refer to  
 Melanie by name  
 from this point  
 on in the scene))

384C. 6  
 A/B Doc  
 MELANIE: Yes, but I don't want her  
 to twist it like The Valeyard did.

384D. 1  
 A/B Mel + GUARDS  
 THE DOCTOR: The truth can't harm me.



385. 4 A MELANIE (WARILY TO INQUISITOR)  
That's what happened./  
 MS INQUISITOR.

386. 1 B INQUISITOR Is it your contention  
 that the Doctor was solely respons-  
 ible for devising the scheme we are  
 presently reviewing on the Matrix?/  
 MS MEL. + CWARDS

387. 4 A MELANIE Absolutely. Without the  
 Doctor we'd ~~all~~ have finished up  
 on the Vervoids' grotesque compost  
 heap./

LS Trial &  
 Screen

INQUISITOR A unique solution.

MELANIE Out of this world!

388. 6 A INQUISITOR An appropriate  
 expression, wouldn't you say, my  
 Lords?/  
 MS MEL.

389. 1 B MELANIE Appropriate? Something's  
 going wrong here. I can sense it./  
 (TO THE DOCTOR) You said the truth  
 couldn't harm you - yet I've a  
 feeling I'm attending a lynching  
 party.

389A 6  
 MS DOC

ON THE SCREEN  
 THE DOCTOR IS  
 CRUMBLING THE  
 VEROID REMAINS  
 TO DUST.

389B 1  
 AIR 2-5

389C. 6 Tell them you had no choice,  
Doctor!  
 AIR DOZ.

390. 4 A DOCTOR There's always a choice.../  
 MS INQUISITOR.

391. 6 A INQUISITOR (TO THE DOCTOR) You  
 stand accused of genocide. The  
 evidence is incontrovertible. The  
 verdict is guilty./

MS DOZ AIR.  
 MS MEL.  
 MS INQUISITOR AIR.



392. 4 ~~A~~ ~~MS INQUISITOR~~ MELANIE No!/  
*MS INQUISITOR*

393. 1 B INQUISITOR Your life is therefore  
forfeit. / Take him from ~~the~~ Court. /  
*WS DOCTOR, MEL & GUARDS.*

TWO GUARDS MOVE  
FORWARD TO ARREST  
HIM.

14 393A. 6 *light* MELANIE No! Leave him alone!  
*2-5 fav Doc*

Retake 393A.

Take ① 194710-4735.

SHE PLACES HERSELF  
BETWEEN THE GUARDS  
AND THE DOCTOR.

*Track in to  
tight 2-S  
DOCTOR & MEL.*

THE INQUISITOR  
GESTURES TO THE  
GUARDS TO MOVE  
ASIDE, LEAVING THE  
DOCTOR AND MELANIE  
IN COMPARATIVE  
ISOLATION.

DOCTOR *prepared* (TO MELANIE) Unless we  
are ~~willing~~ to sacrifice our lives  
for the good of all, ~~anarchy and~~ *there will be*  
~~evil~~ will spread like the plague.  
The rule of law must prevail.

394. 6 A HE MOVES TO THE  
~~MS DOCTOR.~~ GUARDS. /

395. 1 B Madam, I accept ~~the~~ *your* verdict. /  
*Pan with WS -*  
*DOCTOR as he*  
*is led away.*

THE DOCTOR IS LED  
FROM THE COURT.

*395A 2*

*Doc marched  
down corridor.*

Break

(No Pages 33 & 34.)



(14) take ① Shots 396-399B.

195459-5834

take ② Shots 396-399B.

200030-0108

(Shot 395 on 1)

- 14/35 -

(63)

(50)

OK except end.

1B/4A/6A/

Shot 396

take ① 101951

6A. INT. TRIAL ROOM.

(60)

396.

1

B

MS screen.

Crane down  
to LS Trial.

Full frame screen  
(WS court door  
led away)  
Pull out to LS  
court.

CAMERA GRADUALLY  
EASES AWAY TO REVEAL  
THAT THE PRECEDING  
SCENE WAS - ON THE  
MATRIX SCREEN.

THE ILLUSION HAS  
BEEN OBSERVED FROM  
THE REAL TRIAL ROOM  
BY MELANIE, THE  
INQUISITOR AND THE  
REST.

(50)

Shot 397A

take ① 102010

MELANIE  
it off!

Switch it off! Switch

(60)

101222

SHE ROUNDS ON THE  
COURT.

397 6

MS MEL.

397A. 1

A

MS MEL LS + screen

397B. 6

398.

2

A

MS INQUISITOR.

398A 6

399.

1

B

WS Pan MEL to  
door to 2-S  
with KEEPER.

The Doctor's been tricked into  
believing that was the real Trial  
Room. The Valeyard's illusion has  
deliberately taken advantage of  
the Doctor's romantic nature./  
He's convinced he must sacrifice  
himself. And you're content to  
let him!/  
INQUISITOR We cannot interfere./

MELANIE Well I can!

Shots 398A-399B

take ① 200253-0302

take ② 200353-0400

AS SHE RUSHES FOR  
THE EXIT, THE KEEPER  
AGAIN CALMLY STICKS  
OUT HIS LEG TO TRIP  
HER, BUT SHE IS READY  
AND STAMPS, HARD, ON  
HIS FOOT.

AS HE CLUTCHES IT IN  
PAIN, SHE GRABS THE  
KEY AND EXITS.

EXT. YARD - LS DOCTOR & GUARDS.

(4 next)

- 35 -

(63)



O.B. 4A:

EXT. GLADSTONE. DAY.

*Is Doctor,  
recedes in  
Tumbrel.*

(WITH THE FIRST  
GUARD STEADYING  
THE SHAFTS, THE  
DOCTOR IS ESCORTED  
ABOARD THE TUMBRIL  
BY THE SECOND  
GUARD.

AFTER LATCHING  
THE REAR FLAP,  
THE SECOND GUARD  
JOINS HIS COLLEAGUE  
AND TOGETHER THEY  
HAUL THE CONDEMNED  
TIME LORD AWAY.

A MURMURING OF  
VOICES BEGINS)

O.B. 4B:

EXT. NARROW ALLEY. DAY.

2.

LOCKED OFF SHOT.  
*Light beam and  
MEL. She gets up.*

(MELANIE ENTERS  
THE MATRIX AS  
THE OTHERS HAVE  
DONE BEFORE.

REGAINING HER  
BALANCE, SHE ALSO  
TRIES TO GET HER  
BEARINGS.

THE SWELLING MURMUR  
OF VOICES CAN BE HEARD  
AS SHE SCURRIES IN THE  
DIRECTION FROM WHICH THE  
SOUNDS SEEM TO BE COMING)



O.B. 4C:

EXT. GLADSTONE. DAY.

3.

~~CU cartwheel.~~  
~~Crane up and~~  
~~track back on~~  
~~MS DOCTOR in~~  
~~tumbil. LS~~  
*tumbil rounds*  
*camer - approaches*  
*4 passes*

(JOLTING OVER  
COBBLESTONES,  
THE TUMBRIL THREADS  
ITS WAY THROUGH  
A CLUTTER OF  
BUILDINGS.

LEGS ASTRIDE,  
SPINE STIFF,  
THE DOCTOR IS  
UNFLINCHING AS THE  
VOICES SURGE TO A  
CLAMOUR)

O.B. 4D:

EXT. ARCHWAY. DAY.

4.

*pan*  
~~LS MEL runs~~  
~~into MCL and she~~  
~~looks about.~~  
*then*

(MELANIE DASHES  
FROM THE ARCHWAY.

5.

*cut to*  
~~MS MEL at~~  
~~dead end.~~

THE VOICES ARE  
TAUTINGLY NEARER  
AND THERE IS A  
HINT OF DESPERATION  
AS SHE BLUNDERS  
INTO A DEAD END)

*cut / 74*

O.B. 4E:

EXT. BACK LANE. DAY.

6.

*MS.*  
~~LS as tumbil~~  
*comes towards*  
*cam.*

(DESPITE THE RESIGNED  
ARROGANCE THE DOCTOR  
IS WATCHFULLY THOUGHTFUL.



*cut 174*  
Crane up to  
MS DOCTOR.

THE CHANT OF  
'DEATH. DEATH',  
IS BEGINNING TO  
DOMINATE THE  
HULLABALOO)

O.B. 4F:

EXT. PASSAGEWAY. DAY.

Crane down to  
GLITZ as cart  
goes past.  
And ~~to~~ *to me.*  
GLITZ as he  
wakes.

(STIRRING, GLITZ  
RECOVERS CONSCIOUSNESS  
AS THE DOCTOR'S  
TUMBRIL IS HAULED  
OVER THE COBBLES  
OF THE INTERSECTION)

O.B. 4G:

EXT. BACK LANE. DAY.

*7.*  
~~MEL runs into~~  
MS.

(SCAMPERING INTO  
THE BACK LANE,  
MELANIE CATCHES A  
GLIMPSE OF THE  
TUMBRIL AS IT  
RUMBLES ROUND A  
CORNER)

*8.*  
~~Mel's p.o.v.~~  
of LS tumbriel.  
*leaving*

O.B. 4H:

EXT. PASSAGEWAY. DAY.

*9.*  
~~MS MEL - she~~  
runs OOF.

(IN FULL FLIGHT,  
MELANIE DOES NOT  
NOTICE GLITZ AS  
SHE HARES AFTER  
HER MENTOR)



10.

~~MS GLITZ.~~  
*gets up  
& exits*

*Glitz*  
MASTER: (VOICE) Glitz. Sabalom

Glitz. ~~This way!~~

(CENTRE ON FLITZ,  
HIS BROW PUCKERED  
BY INDECISION)

*cut 174*

O.B. 4J:

EXT. KILN. POTBANK YARD. DAY.

11.

~~WLS tumbriel + Doc~~  
into frame  
and stops  
by kiln.

(THE TUMBRIL COMES  
TO A HALT IN  
FRONT OF THE  
KILN)

12.

~~WLS DOCTOR.~~  
Track in to  
MCU *Doctor*.

THE DOCTOR: (QUOTING) 'It is a  
far, far better thing that I do,  
than I have ever done, It is a far,  
far better rest that I go to than

11A.

12.

*is mel runs  
round corner*  
*Resume MCU  
Doctor.*

I have ever known!/'

13.

MEL runs  
into MSU

(DURING THIS  
PERORATION,  
MELANIE HAS  
SCOOTED INTO  
POTBANK YARD)

MELANIE: Never mind the Sidney  
Carton heroics! You're not signing  
on as a martyr yet!/'

14.

MCU DOCTOR.

THE DOCTOR: (URGENTLY, QUIETLY)  
Go way, Mel! Go away!







(THE DOCTOR'S VOICE  
REVERBERATES,  
ROLLING AROUND  
THE ENCLOSED COURTYARD)

THE DOCTOR: (cont) You were <sup>Wt</sup>  
~~even~~ ~~never~~ there, ~~not~~. You'd never been  
inside the courtroom at that time.

*Proficiency*

(HE CHANGES ANGLE  
TO ENSURE HIS  
WORDS WILL REACH  
EVERY NOOK AND  
CRANNY)

With your extraordinary ability for  
total recall, you wouldn't make  
such an elementary mistake.

MELANIE: Okay, okay, I'm not deaf!

*with hands hips (+6)*

THE DOCTOR: (VOICE STILL RAISED)

The Valeyard overestimates his own  
cleverness. (ANOTHER DECIBEL HIGHER)

*down 5.*  
Like all megalomaniacs, he's consumed *down*  
with his own vanity.

(NORMAL LEVEL, TO  
MELANIE)

*there -*

That should've inflamed his bloated  
ego! Come on.



They go <sup>big.</sup> ~~off~~.

MELANIE: Where?

20.

THE DOCTOR: To find Mr. J.J. Chambers./

LS DOCTOR  
and MEL run  
up steps.

21.

(HE MOUNTS THE  
STAIRS/TO THE  
FANTASY FACTOR)

Side 2-3  
MEL and  
DOCTOR as  
they reach  
door.

01'35"



Shot 19  
take ① 11205.

(29)

(60) 103100,

(Shot 18 on 3)

- 14/43 -

(6)

take ① Shots 19-26. 21s shot NG.

195305 - 5348 - 00'43"

EXT. FACTORY.

MEL & DOCTOR GOING UP STAIRS.

take ② Shots 19-

195446 - NG Dried.

/2C/3D/4D/

take ③ Shots 19-24

195558 NG Puff

7. INT. MASTER'S TARDIS.

gallopita static.

19.

3

D

2-S GLITZ &

MASTER, screen

b/g.

THE MASTER AND

GLITZ ARE WATCHING

THE DOCTOR AND MEL

ON THE SCREEN.

take ④ 19-26

195702 - 5444 - pendant & last shot

take ⑤ 19-26.

THEY HAVE REACHED

THE FACTORY DOOR.

195814 - 5854. boom on last shot.  
& puff on 19

20.

3

D

MS GLITZ.

AKB

MASTER I want you to rejoin the  
Doctor and lead him to the Valeyard.

21.

2

D

MCU MASTER.

GLITZ No ~~the~~ chance! You don't  
catch me going near no <sup>more</sup> quill pens  
again!.

22.

4

D

MS GLITZ.

AKB

THE MASTER DANGLES  
HIS PENDANT IN  
FRONT OF GLITZ'S  
FACE./

take ⑥ Shots 19-26

200030 - 0111 boom in end.

take ⑦ Shot 19-26.

200153 - 0236 - 00'43".

<sup>just gonna stay</sup>  
I'm ~~staying~~ here till I can...

THE PENDANT SWINGS.

... get back to my...

(2 next)

- 43 -

(6)



(GLITZ'S EYES TAKE  
UP THE RHYTHM OF THE  
SWINGING)

GLITZ: (cont) - own kind ... and  
some ... honest thieving.

(HIS VOICE TRAILS  
OFF. TO ALL  
INTENTS, HE HAS  
BEEN HYPNOTIZED)/

23. 2 C  
~~MCU~~ MASTER.

24. 4 D *Light - S fan*  
~~MS~~ GLITZ. *A/B* MASTER: Splendid ... splendid ...  
Listen to me ... Are you listening,  
Sabalom Glitz?/

25. 2 C  
2-S. Pan with  
MASTER to MS  
chest. GLITZ: Not really.. I was wondering  
how many grotzis that little bauble  
cost you./

(THE MASTER,  
INFURIATED, TUCKS  
THE MEDALLION AWAY)

25A 3  
*in chest lid*  
*opens* MASTER: Perhaps this will appeal  
to your crass soul!

(TUGGING A CHEST TO  
MID ROOM, HE THROWS  
OPEN THE LID.

25B 2  
*2-S A/B.* INSIDE, SPARKLING,  
ARE GOLD TRINKETS,  
BEJEWELLED GOBLET

26. 4 D  
~~MS~~ GLITZ. *ETC*

*London*  
GLITZ: Truly a ~~heart~~ warming sight  
for a connoisseur such as myself.  
There isn't a living creature *in the universe*  
couldn't bribe with ~~that~~ lot!/  
*that lot*

27. 2 C  
~~MS~~ MASTER.

28. 4 D  
~~MS~~ GLITZ. MASTER: Yours if you follow my orders/  
HE SLAMS CHEST SHUT.

INT. CLERK'S OFFICE.  
2-S MEL & DOCTOR.

*(4 next)*



O.B. 5A:

INT. FIRST CLERK'S OFFICE.

1. 1 / (STRIDING IN, THE  
2-S DOCTOR DOCTOR PAUSES TO  
and MEL. TAKE STOCK.

THE OFFICE IS  
DESERTED ALTHOUGH  
THE CANDLE BURNS.

TRAILING IN,  
MELANIE IS MORE  
CIRCUMSPECT)

MELANIE: I still reckon we'd be better off outside the Matrix.

THE DOCTOR: (ABSENTLY) <sup>Oh - ah</sup> You do?

(HE IS WANDERING  
ABOUT, EXAMINING  
THE ROOM'S CONTENTS)

*well in*  
MELANIE: <sup>1</sup> Seems to me we should try  
to draw Valeyard to where the odds  
would be more even.

THE DOCTOR: And how do we do that?

(HE TIPS THE LID  
OF THE DESK -  
EMPTY)



MELANIE: I hate to say this <sup>but</sup> use  
you as bait.

*Pan Dr L to  
door.*

(THE DOCTOR, GOING  
INTO SECOND OFFICE)

THE DOCTOR: Assuming <sup>that</sup> it's me he's  
after.

1A. 2.  
*Mel mel.  
Smiles*

MELANIE ~~Oh come on...~~

O.B.5B:

INT. SECOND CLERK'S OFFICE.

2. 2 / (DESERTED:

MLS DOCTOR  
~~walks in.~~

MELANIE FOLLOWING  
THE DOCTOR IN)

*MS MEL. Pan  
her to 2-S  
with DOCTOR.  
Mel enters  
L to 2-S.*

*Oh come on...*  
MELANIE: *I mean just* Look at the  
elaborate lengths he's gone to already.

(THE DOCTOR CONTINUES  
HIS PRYING)

THE DOCTOR: Yes. <sup>were</sup> They have been  
~~were't they?~~ <sup>perhaps</sup>  
elaborate, <sup>Maybe</sup> too elaborate.

3. 1  
*MS 2-S.  
Mel exits  
40 L.*

MELANIE: There are times in our  
relationship when I feel an interpreter  
wouldn't come amiss.

(SHE CROSSES TO  
THE DOOR MARKED  
'WAITING ROOM')

3. 1  
*MEL goes OOF.  
fig.*

MELANIE *What's through here?*



THE DOCTOR: Don't go through that.

(48)

4. 1 A (TOO LATE.)

MS MEL and  
T-REX.

A TYRANNOSAURUS REX  
(FROM 'THE MARK OF  
THE RANI') REARS AND  
ROARS BEYOND THE  
DOORWAY!

Slate 45 with T-Rex

Take ① 101006

Take ② 101024

HASTILY MELANIE  
SLAMS THE DOOR  
SHUT!)

4A

MLS Door

Doctor --- door

O.B.5C:

INT. FIRST CLERK'S OFFICE.

5. 1 / (GLITZ VENTURES INTO  
THE DESERTED OFFICE.

MLS office.

is Glitz enters  
& looks round.

Pop 2 enters  
fig 2 to deep  
2-8.

PASSING THE DESK,  
HE CROSSES TO THE  
DOOR AND LISTENS.

BUT THE DESK HAS  
ITS ATTRACTION  
FOR HIM.

RETRACING HIS STEPS,  
HE LIFTS THE LID.

NO LONGER EMPTY,  
IT CONTAINS A  
LARGE OBLONG  
CASSETTE -

6. 2 HE PICKS IT UP)  
MS POPP.2.

POPPLEWICK: (VOICE) Sticky fingers

Mister Glitz.



7. 1 Deep 2-S far. (UNSEEN, POPPLEWICK  
MS GLITZ. A/B HAS ENTERED. /

ALTHOUGH STARTLED,  
GLITZ HANGS ON TO  
THE CASSETTE AND  
READS THE LABEL)

GLITZ: (READING) <sup>the</sup> 'Matrix Memory  
Bank'. I thought this was destroyed

8. 2 on Ravolox. /  
MS POPP.2.

POPPLEWICK: That was a duplicate.

9. 1 Deep 2-S far. This is the master tape. /  
MS GLITZ.

*Popp goes  
round to  
MS-S.*

GLITZ: (READING) 'Phase Three,  
Four, Five and Six. (OVERAWED)

10. 2 All the secrets of the Matrix ...! /  
MS POPP.2.  
*Par him to  
2-S.*

POPPLEWICK: Not all. The primitive  
phases one and two have been relegated  
to the archives. Now kindly ~~do as~~  
~~you're told~~ and put it back. *and do as  
you're told*

GLITZ: (ENRAPPED) I'd give my  
soul for this.

11. 1 POPPLEWICK: You would? / Would you  
MS POPP.2. indeed ...

12. 2 (HE TAKES A FLINTLOCK  
2-S A/B. FROM HIS JACKET  
POCKET - COCKS IT) /



GLITZ: (GULPING) Ah, you <sup>like</sup> want to negotiate, Mr. Popplewick, sir ...

O.B.5D:

INT. SECOND CLERK'S OFFICE.

13. 2 MEL / THE DOCTOR: Look at this, Mel./

14. 1 MEL  
MS MEL. Pan  
her to 2-S.

(HE IS STUDYING A  
SCROLL WHICH HE  
HAS FOUND IN THE  
DESK)

14A.

INSERT:  
POS.2A.  
CU SCROLL

MELANIE: A list of names.

14B.

MEL 2-S. A/B.

THE DOCTOR: Of Time Lords attending my trial. Every member of the Ultimate Court of Appeal. The Supreme Guardians of Gallifreyan Law.

MELANIE: Why're they all crossed through?

THE DOCTOR: <sup>D'you</sup> Notice something else?

15. 2 / (SHE STUDIES THE  
2-S MEL and DOCUMENT. SHAKES  
DOCTOR. HER HEAD)

MEL No.

DOZ The handwriting.

MELANIE: (SUDDEN REALISATION) It's

16. 1 (Dolphin arm) yours ...  
2 MEL office.  
Pop/Cutz.  
under to 4-5



\_\_\_\_\_/ (THE DOOR FROM THE  
FIRST OFFICE OPENS  
ABRUPTLY AND  
POPPLEWICK IS  
UNCEREMONIOUSLY  
USHERED IN BY THE  
FLINTLOCK GLITZ  
IS JABBING INTO  
HIS SPINE)

*gun in L*

POPPLEWICK: I really must protest  
at this unseemly behaviour. You  
are contravening all established  
procedure.

GLITZ: (TO THE DOCTOR) Due to my  
not inconsiderable powers of  
persuasion -

(AN EMPHATIC JAB  
WITH THE FLINTLOCK)

- this minion <sup>*was*</sup> agreed to take us  
to his boss. The mysterious Mr.  
J.J. Chambers.

(STUFFING THE LIST  
INTO HIS POCKET,  
THE DOCTOR TAKES  
HOLD OF THE HANDLE  
OF THE WAITING  
ROOM DOOR)

THE DOCTOR: Will you lead the way,  
Mr. Popplewick?

16A.

*CLA waiting room  
door*



*Scene 4 - S.*  
 POPPLEWICK: (ALARMED) <sup>No!</sup> No, not  
 through there! Er - Mr. Chambers  
 is across the courtyard, *sir*

17. 2 / GLITZ: If he isn't, there's ~~going~~  
~~GROUP shot~~  
~~as they go~~  
~~thru door.~~  
~~as they go~~  
~~thru door.~~  
~~she turns~~  
~~to follow~~  
 to be one bureaucrat less in the  
 Matrix.

(MELANIE IS AWARE  
 THE DOCTOR IS  
 STUDYING POPPLEWICK  
 CLOSELY AS THEY  
 FOLLOW HIM INTO  
 THE ADJACENT OFFICE)

*Dr scrolling.  
 Popp cass  
 under L am  
 handle howtop  
 Glitz join in L*

O.B.5E:

INT. FIRST CLERK'S OFFICE.

18. 1 *twos cam.* / (THE QUARTET  
 MS POPP.2.  
 and zoom out  
 for GROUP. FILE IN FROM THE  
 OTHER OFFICE)

*Dr*  
 THE DOCTOR: Just a *minute* moment, Mr.  
 Popplewick.

INSERT  
 CU QUILL

(HE PLUCKS THE QUILL  
 PEN FROM BEHIND  
 POPPLEWICK'S EAR  
 AND PLACES IT  
 DELICATELY ON THE  
 DESK) *IN THE HAT*

Let GLITZ and  
 POPP.2. thru  
 frame and hold  
 on DOCTOR and  
 MEL.

*wait*  
 You ~~will~~ not be needing this. *Mr Popplewick*

GLITZ: Very astute of you, Doc.

You should live *a* long time



THE DOCTOR: I already have. <sup>Over</sup> More  
~~than~~ nine hundred years. ~~Carry on.~~

(ALTHOUGH REPLYING  
TO GLITZ, HIS  
ATTENTION IS STILL  
ON POPPLEWICK.

AFTER THE OTHER  
TWO HAVE GONE  
THROUGH TO THE YARD,  
MELANIE TAPS THE  
DOCTOR'S SLEEVE)

MELANIE: What's the secret?

THE DOCTOR: (ENIGMATICALLY) Secret,

Mel? <sup>What</sup> Secret?

(HE EXITS)

*Dr. - scroll now imported  
Popp - cassette under.  
Lain*

-----  
O.B.5F:

EXT. POTBANK YARD. DAY.

(POPPLEWICK, GLITZ,  
THE DOCTOR AND MELANIE  
TROOP FROM THE  
BALCONY AND CROSS  
THE COURTYARD TO  
THE KILN.

THE PROGRESS OF THIS  
EXODUS IS VIEWED  
P.O.V. AN UNSEEN  
OBSERVER CONCEALED  
IN AN APPROPRIATE  
RECESS.

POPPLEWICK LEADS  
THEM TO THE KILN  
ENTRANCE.

FULL SCENE)



THE DOCTOR: I already have. More  
than nine hundred years. ~~Carry on.~~

(ALTHOUGH REPLYING  
TO GLITZ, HIS  
ATTENTION IS STILL  
ON POPPLEWICK.

AFTER THE OTHER  
TWO HAVE GONE  
THROUGH TO THE YARD,  
MELANIE TAPS THE  
DOCTOR'S SLEEVE)

MELANIE: What's the secret?

THE DOCTOR: (ENIGMATICALLY) Secret,  
Mel? Secret?

(HE EXITS)

O.B.5F:

EXT. POTBANK YARD. DAY.

*Glitz gun in L  
Pop cassette  
under L arm -  
handle top front.  
(Scroll now in coat.  
L pocket*

1.

LS GROUP -  
~~crane down~~  
~~with MASTER~~

*f/g. exit  
from factory*

*develops  
as GLITZ/*

*Pop cassette*

*under L arm*

(POPPELWICK, GLITZ,  
THE DOCTOR AND MELANIE  
TROOP FROM THE  
BALCONY AND CROSS  
THE COURTYARD TO  
THE KILN.

THE PROGRESS OF THIS  
EXODUS IS VIEWED  
P.O.V. AN UNSEEN  
OBSERVER CONCEALED  
IN AN APPROPRIATE  
RECESS.

POPPELWICK LEADS  
THEM TO THE KILN  
ENTRANCE.







(WITH AN IMPATIENT  
GESTURE, HE EXTRACTS  
THE MATRIX CASSETTE  
FROM INSIDE HIS  
JACKET AND GIVES IT  
TO GLITZ IN EXCHANGE  
FOR THE FLINTLOCK)

5. GLITZ: ~~Present my apologies to~~  
~~The Doc. / Tell him I haven't sold~~ *the Doc. I didn't sell*  
2-S fav.  
POPPLEWICK. him down the Milky Way ~~cheaply.~~ *for nothing.*

S POPPLEWICK: I'm sure that will be  
a consolation to him in his/final  
moments...  
*MS POPP*  
*fires*

(AS GLITZ TURNS  
AND WALKS ACROSS  
THE COURTYARD,  
POPPLEWICK LEVELS  
THE GUN AND FIRES -

6. MS GLITZ holds up  
shot. A CLICK -/  
CLOSE ON GLITZ.  
A SMUG SMILE -  
HE JIGGLES THE  
SHOT IN HIS FREE  
HAND!) *2*

6A. MS POPP looks at gun  
6B. puzzled.  
Deep 3-S wail  
7. MS MASTER. Sabalom Glitz  
moves fwd  
to 2-S with  
GLITZ fav.  
GLITZ.  
MASTER: (VOICE) Very astute,  
(FULL SCENE)  
But this is loaded.

(HE HOLDS THE TCE  
ON GLITZ)



8. ~~25 light blue~~  
 48 ~~fast 6-8 and pan~~  
 with MASTER  
 and GLITZ.  
State 165  
Victoria Statue  
demonstrates  
lake ① 100834  
 us - 8 far. makes.  
 Alk exits.

GLITZ: What's that for? I thought  
~~we trusted each other~~  
~~there was complete trust between~~  
 us. I was on my way to ~~find~~ <sup>see</sup> you.

MASTER: My trust of you is in equal  
 proportion to your trust of me ...

(INDICATING WITH  
 THE TCE)

~~LS Statue - Alk~~  
~~LS Statue in~~  
~~LS Statue - it~~  
~~disappears.~~

The Tardis is over there. *gesture*

*Glitz off with cassette*  
*W L.*

O.B.5G:

ENGINE ROOM 1.  
 (ENGINE WORKING)

INT. ENGINE ROOM. DAY.

1. ~~Pan off LS~~  
 engine to  
 LS DOCTOR  
 and MEL.  
 Pan with  
 them.

THE DOCTOR: ~~Doesn't that fill you~~  
~~with admiration, Mel?~~ *eff* Such crafts-  
 manship. Pride in every cog and  
 piston. *both hands rail ③④⑤⑥*

(HE IS DARTING ABOUT,  
 INSPECTING THE  
 GLEAMING MACHINERY)

MELANIE: Doctor, there is another  
~~priority.~~ *from stop ④* Valeyard, remember?

2. ~~MS POPP.2.~~  
 Popp enters to  
 deep 3-5 far.  
 Doc / MEL.

THE DOCTOR: How could I forget?/

(POPPLEWICK ENTERS)



3. 2-S DOCTOR / MELANIE: Where's Glitz?  
and MEL A/B.

THE DOCTOR: (STILL INSPECTING MACHINE)

*I don't know -* *pass ① - pass ②*  
~~He~~ decided to stay outside on guard.

4. MS POPP.2. perhaps? *pass ③ ④ ⑤*  
A/B. *eh Mr Popplewick?*

POPPLEWICK: Er - yes.

*Develop with  
Doc to M2S  
Popp / Doc tw.  
Doc.*

(MELANIE GIVES THE  
DOCTOR AN ACCUSATORY  
LOOK)

*Q. L tail L side ③ ④  
hip ⑤.*

I perceive Mr. Chambers is not here.  
*I shall go and*  
~~present.~~ find him for you,

5. 2-S DOCTOR / sir.  
and MEL A/B.

*Yes.*  
THE DOCTOR: Yes, you do that, Mr.

Popplewick. / *R*

*light 2-S fav.  
Popp. Pan him  
R.*

(POPPLEWICK GOES  
FROM VIEW INTO AN  
ALCOVE AND THE  
DOCTOR IMMEDIATELY  
BEGINS A HURRIED  
SEARCH)

6. *men Doc goes  
big to bench  
Mel joins.  
they go on  
L fig*

MELANIE: If I knew what you were  
*looking*  
searching for, maybe I could help.

*Sting in L ① ②  
Botk 12 on rail as off*

BUT THE DOCTOR  
CONTINUES TO RUMMAGE  
AT A WORK BENCH.



- Track to  
second room.
6. MLS POPP.2. *clases door* ~~emerges from~~ *POPPLEWICK'S*  
alcove. *REAPPEARANCE)*
7. MS DOCTOR *Chambers.*  
~~Ran to 3-S.~~
- POPPLEWICK: I'm ~~most~~ *don't seem to be* awfully sorry,  
sir. I ~~am~~ *am* unable to locate Mr.
- Yes*  
THE DOCTOR: I rather thought you  
*eye* might have trouble - who's that?

(FALLING FOR THE  
RUSE, POPPLEWICK  
AUTOMATICALLY TURNS  
TO LOOK AT THE  
'NEWCOMER' - AND IS  
LEAPT ON BY THE  
DOCTOR WHO CLAMPS  
THE CLERK'S WRISTS  
BEHIND HIS BACK)

Don't just stand there, Mel, help! *me*

(AN UNNECESSARY  
EDICT. SHE HAS  
ALREADY HASTENED  
TO JOIN THE FRAY.

TOGETHER THEY TIE  
POPPLEWICK'S WRISTS  
TO A GUARD RAIL) /

8. MCU POPP.2.

POPPLEWICK: Unhand me! Stop! This  
is preposterous! You will regret  
this! (cont ...)



(CHANGE ANGLE TO  
SHOOT FROM BEHIND  
POPPLEWICK.

THE DOCTOR FACES  
CAMERA AND HIS  
HOSTAGE)

*Dr. hands on Popp's chest  
at eye level*

9.

~~2-S DOCTOR  
and POPP.2.~~

POPPLEWICK: (cont) Mr. Chambers

will demand an explanation for this  
iniquitous - this wicked behaviour.

THE DOCTOR: *(well)* Let's ask him, shall  
we? /

10.

~~MCU POPP.2. starts to  
(VALEYARD). peel mask.~~

(HE REACHES OUT  
AND PEELS THE  
LATEX MASK FROM  
POPPLEWICK'S FACE) /

11.

~~MCU MEL. Doc~~

11A.

~~START  
MACHINERY~~ *as Popp revealed  
as VALEYARD.*

MELANIE: ~~What are you ... (VOICE  
FALTERING) ... doing?~~

11A.

~~Montage of  
machinery.~~

(REVERSE ANGLE.

12.

~~CU shirt coming  
off. Pan up to~~

POPPLEWICK - IS  
VALEYARD - /

13.

~~MCU DOCTOR.~~

THE DOCTOR YANKS  
OFF THE PAUNCH  
PADDING)

14.

~~2-S MEL and  
DOCTOR.~~

*MELANIE.*  
How did you - *know?* /

15.

~~CU pile of  
clothes. 3-S.~~

THE DOCTOR: ~~Know?~~ The performance  
was too *grotesque* studied to be real. / *Red off 2*

16.

~~CU VALEYARD. Doc~~

~~Doctors~~ have never been able to resist

17.

~~2-S DOCTOR  
and MEL. MEL  
goes OOF L.~~

a touch of the Grand Guignol. / *Have we?*



18. ~~MS VALEYARD.~~ / VALEYARD: You'll soon have ample
19. ~~2-8 fav.~~  
~~DOCTOR o/s~~  
~~VALEYARD.~~ scope to indulge in melodrama. /
- THE DOCTOR: Really? Why?
20. ~~MCU VALEYARD.~~ / (AN ENIGMATIC SMILE  
IS VALEYARD'S ONLY  
RESPONSE.
- PERPLEXED THE DOCTOR  
GOES TO THE ALCOVE  
INTO WHICH 'POPPLEWICK'  
HAD DISAPPEARED.
- CLOSER ALCOVE.
- AN ELECTRONIC BOX  
IS CLAMPED TO THE  
WALL. MULTICOLOURED  
LIGHTS BLIP AND A  
DIGITAL DISPLAY  
FLICKERS ON THE  
INSTRUMENT PANEL.)
21. ~~MS alchove.~~  
~~MS MEL in & opens~~  
~~doors. Doc~~
- 21A MELANIE: A megabyte modum. / But
22. ~~2-5 v/d. fav &~~  
~~Doc exits~~ / ~~Doc~~ ~~is a mason.~~  
~~for what?~~ MEL A mason?  
~~MCU VALEYARD.~~ / ~~Doc~~ An acronym for microwave ampli-  
~~ms. mel. Doc~~ ~~fication and stimulated emission at~~  
~~joins & exits.~~ (ANOTHER ANGLE) radiation.
- 22A MEL. But what does it do?
23. ~~ms valeyard.~~  
~~Doc in to 2-5.~~  
~~fav v.~~ VALEYARD: (MOCKING) Yes, do tell  
us. Disseminate the news. / Yes, Doctor, enlighten
23. ~~2-8 fav.~~  
~~DOCTOR o/s~~  
~~VALEYARD A/B.~~ THE DOCTOR: Disseminate? A Particle
24. ~~MCU VALEYARD.~~ Disseminator! /
- VALEYARD: The Matrix is a fund of  
knowledge. The ultimate weapon.
25. Even subatomic/particles, gravitons,
- 25A. ~~all loosening~~  
~~unists.~~  
~~in valeyard~~ quarks, tau-mesons -/all completely  
disseminated.



25. ~~CU wrists.~~ (C.U. VALEYARD'S TETHERED WRISTS. SURREPTITIOUSLY HE IS WORKING THEM LOOSE.)
26. ~~MS MELANIE.~~ back to 3-S. FULL SCENE)
- MELANIE: <sup>CO Bonnie in.</sup> Destroy us and you destroy yourself./
27. ~~CU VALEYARD.~~
28. ~~MS MEL.~~ (THE VALEYARD LAUGHS)/
29. ~~3-S.~~ (TO THE DOCTOR) What's the joke?/
- THE DOCTOR: <sup>Joe</sup> ~~He~~ just beginning to realised,
- (TAKING THE LIST OF TIME LORD NAMES FROM HIS POCKET)
- My writing - our writing. A hit list.
- MELANIE: But how? These Time Lords, <sup>as you called them,</sup> are all in the Trial Room.
30. ~~MCU DOCTOR.~~ And we're in the Matrix./
31. ~~MS Modum.~~ (THE DOCTOR LOOKS AT THE DISSEMINATOR. REALISATION DAWNS)/
32. ~~MS DOCTOR as he runs to MS Modum.~~ <sup>at.</sup> Modum. THE DOCTOR: The Matrix screen! Mel, <sup>back</sup> get to the Trial Room! Tell them to disconnect the Matrix screen and evacuate the Court! /
33. ~~MCU mel.~~



- 4
33. ~~MS MEL.~~ MELANIE: But *I can't.*
34. ~~MCU DOCTOR.~~ THE DOCTOR: (SHOUTING) Do it! Or
35. ~~MS MEL.~~ there'll be mass murder!/  
*laughs.*
36. ~~MCU VALEYARD.~~ (VALEYARD'S LAUGH  
ECHOES AS SHE  
SPRINTS FOR THE  
DOOR)

END O.B.5.

07103"



(14)

take ① shots 400-403.  
201739-1835  
take ② shots 400-403.  
201946-2044.  
(shot 399 on 1)

- 14/63 -

(64)

ENGINE ROOM.  
CU VALEYARD LAUGHING.

1B/4A/5A

8. INT. TRIAL ROOM.

400. 4 A / (TIGHT ON THE  
MS KEEPER. INQUISITOR AS THE  
Pan him to KEEPER HURRIES TO  
tight 2-S with HER)  
INQUISITOR.

KEEPER: My Lady, an urgent message.  
The High Council has been deposed!  
Insurrectionists are running amok on  
Gallifrey!/  
MS screen.

401. 1 B  
MS screen.

MASTER: (VOICE) Thank you, Keeper.  
That is the news I have been awaiting.

(EASE BACK. THE  
MASTER'S GLOATING  
VISAGE FILLS THE  
SCREEN)

Listen carefully.

(ADDRESSING THE  
WHOLE ASSEMBLY)

I have an edict to deliver. Somewhere,  
the Valeyard and The Doctor are  
engaged in their squalid duel. With  
luck they will kill each other ...  
But that is a mere coincidental  
occurrence. What I have to impart is  
of vital importance. ~~to~~ all of you.  
(cont ...)

Crane down to  
LS TIME LORDS,  
INQUISITOR f/g.

(AS HE SPEAKS, PAN  
THE STUNNED FACES  
OF THE INQUISITOR,  
KEEPER AND TIME  
LORDS)

(5 next)

- 63 -

(64)

(50)

Shot 401 + 403.  
take ① 102019.  
take ② 102052.



402. 5 A  
2-S INQUISITOR  
& KEEPER.  
403. 1 B  
2S GROUP shot  
A/B. *scruffy*.

MASTER: (cont) Now that Gallifrey  
is collapsing into chaos, none of  
you will be needed./ Your office will  
be abolished. Only I can impose  
order./ I have control of the Matrix!

(HE HOLDS UP THE  
CASSETTE)

*Shot 403 with switch off.*

*take ①. 102148*

*? shouldn't switch  
off. because of  
next scene.*

To disregard my commands will be  
to invite summary execution!

(AS HE TURNS AWAY,  
CENTRE ON THE  
SCREEN.)

/2 to A/

INT. TARDIS.  
2-S GLITZ & MASTER.



8

NO SHOTS 28-40.  
NO PAGES (8/9).

INT. COURT - LOW LS OF TRIAL  
WITH MASTER ON SCREEN.

2C/3D/4D

take ① Shots 41-46.  
200354 - 0424.  
take ② Shots 41-46.  
200554 - 0626

9. INT. MASTER'S TARDIS.

49

41. 4 D  
2-S GLITZ &  
MASTER.

GLITZ: Now, <sup>kar</sup>you've purged that from  
your system, can we get on? Load  
the cassette.

shots 42-46  
take ① 111302  
take ② 111402

(IN GOOD HUMOUR,  
THE MASTER INSERTS  
THE CASSETTE INTO  
THE COMPUTER)/

42. 2 C  
MS MASTER.  
ms. → ms.

MASTER: You really are the  
archetypal Philistine. Moments such  
as this should be savoured.

(SWITCHING ON,  
THE MASTER INSTANTLY  
APPEARS TO BE STRUCK  
WITH VIOLENT PALSY.

IN DESPAIRING  
TERROR, HE SHIES  
FROM THE CASSETTE,  
BUT ALREADY HIS  
MOVEMENTS ARE  
SLOWING)/

43. 3 D  
MS GLITZ.

44. 2 C  
MS MASTER.

GLITZ: What's - what's happ-ening?/

(NOT ONLY ARE  
THEIR MOVEMENTS IN  
SLOW MOTION, BUT  
THEIR VOICES SOUND  
HOLLOW, AS IF FROM  
A FAILING RECORD  
PLAYER)

45. 3 D  
MCU GLITZ.  
he freezes

MASTER: A l-i-m-b-o at-r-o-ph-i-er./



46.

2 C

GLITZ: A li-m-b-o a-tr-oph-ier?/

MCU MASTER.

*He freezes.*

*this shot to go onto  
exploding screen in  
Trial.*

(COLOUR IS DRAINING  
UNTIL MASTER AND  
GLITZ BOTH OF THEM  
ARE SUSPENDED,  
MOTIONLESS, IN THE  
DISMAL GREYNESS OF  
LIMBO)

*10'30"*

*C/A <sup>square</sup> pattern on lardis console monitor.*

⑧

*214640.-4650.*

*214718-4733. Change to spiral pattern.*

|         |
|---------|
| 2 to A/ |
| 3 to A/ |
| 4 to A/ |

|  |
|--|
| INT. ENGINE ROOM.<br>MS DOCTOR AT MEGABYTE<br>MODUM. |
|--|



O.B. 6:

INT. ENGINE ROOM. DAY.

1.

~~MS DOCTOR.~~

*See 2-8  
Valeyard  
llg. doc  
lots at  
water.*

(A SPLUTTER OF SPARKS CAUSES THE DOCTOR TO JERK AWAY FROM THE PARTICLE DISSEMINATOR.

HE HAS REMOVED THE CASING AND IS TINKERING WITH A COMPLEX OF MICRO-CHIPS AND WIRES.

2.

~~MS VALEYARD.~~

*man*

HE FROWNS. SHAKES HIS SCORCHED FINGERS.)

VALEYARD: You are elevating futility to a high art. There's nothing you can do to prevent the catharsis of spurious morality./

3.

~~MS DOCTOR.~~

*man*

*turns the pin*

THE DOCTOR: If you could compile this monstrosity - it follows that I should be able to unravel it.

3A.

*CS Water  
& hand.*

(ANOTHER SHOWER OF SPARKS SINGES HIS FINGERS)

END O.B.6.

00' 23"



(14)

take ① shots 404-407.  
202726 - 2740.

(Shot 403 on 1)

- 14/68 -

(66)

ENGINE ROOM.  
MS DOCTOR AT MASER.

/1B/2A/4A/

10. INT. TRIAL ROOM.

404. 1 B \_\_\_\_\_ / (MELANIE RUNS IN)  
MLS MEL. & ~~Guards.~~

405. 2 A \_\_\_\_\_ MELANIE: Disconnect the Matrix  
MS INQUISITOR. ~~and get out of this place! /~~

406. 1 B ~~MLS~~ INQUISITOR: We cannot switch off  
MS MEL. ~~MB.~~ without the Keeper. And he is  
not present. /

407. 4 A \_\_\_\_\_ MELANIE: Then get out! Quickly!  
LS Trial and Your lives depend on it! /  
screen.

(50)

Shot 407

take ① 102211

(BEFORE THE GENERAL  
INDECISION CAN BE  
RESOLVED, THE  
FROZEN IMAGES OF  
THE MASTER AND  
GLITZ ON THE SCREEN,  
BEGIN TO BREAK DOWN.

~~FLOWING TENTACLES  
OF IONS SWIRL INTO  
THE COURTROOM.~~

~~A SIMILAR EFFECT  
BEGINS TO AFFECT  
THE PANICKING  
OCCUPANTS~~

ENGINE ROOM.  
CU VALEYARD'S WRISTS.

(2 next)

- 68 -

(66)







(14) (15)

Take ①. Shots 408/409.  
211350-1400.

(Shot 407 on 4)

- 14/70 -

(67)

Shot 408 (50)  
Take ① 102315.

ENGINE ROOM.  
MS DOCTOR PULLS PLUG.

/2A/4A/

EXPLOSION.

11. INT. TRIAL ROOM.

Reserve (15) 408. 2 A /  
MS screen.  
explodes.  
Main (14) 409. 4 A /  
LS Trial and  
screen. Jaws  
come out.

(A BUILD UP OF  
IONS IS CAUSING A  
MULTI-LAYERED  
GHOSTING OF THE  
IMAGES. PLAINTIVE  
CRIES ADD TO THE  
MALAISE OF  
DESOLATION.

Shot 409 (50)  
Take ① 102227 before expl.  
Take ② 102255 with ions.

MEL IS ATTEMPTING  
TO REACH THE DOOR,  
BUT HER LIMBS LACK  
CO-ORDINATION.

(60) 102227.

ALREADY SEVERAL  
TIME LORDS ARE  
SLUMPED OVER AND  
(INERT)

/2 to D/  
/4 to F/  
/6 to B/

ENGINE ROOM.  
MS DOCTOR A/B.



14/71

O.B. 8A:

INT. ENGINE ROOM. DAY.

1  
CS machinery  
explodes.  
1A  
M.D. Doctor.

THE DOCTOR: Eureka! And you said

( HE STEPS INTO THE ROOM  
WITH AN AIR OF TRIUMPH)

So it couldn't be immobilised!

VALEYARD: What've you done?

THE DOCTOR: <sup>So</sup> Induced an antiphase  
signal that'll nullify the Telemetry  
Unit. The whole system should  
self destruct.

2  
M.D. Valeryard  
Doc in to  
M.D. He pushes  
Doc aside

VALEYARD: You blundering imbecile!

( HE STRAINS AT HIS  
BONDS)

Slate 134 (49)  
Take ① 110430

You've triggered a Rayphase Shift!  
There'll be a massive feed-back.  
Into here!

Slate 135  
Take ① 110816

( HE WRENCHES FREE,  
KNOCKS THE DOCTOR  
ASIDE AND SCRAMBLES  
FOR THE PARTICLE  
DISSEMINATOR.

2A  
M.D. Doc falls into  
shot

THE DOCTOR HAS  
FINISHED UP BY THE  
EXIT)

3  
M.D. explodes &  
Doc comes out.  
M.D. Valeryard in. No! It's too late!  
~~Doc falls into~~  
~~his fall to floor~~



O.B.8A:

INT. ENGINE ROOM. DAY.

1.

MCU DOCTOR.

THE DOCTOR: Eureka!

(HE STEPS INTO  
THE ROOM WITH AN  
AIR OF TRIUMPH)

So it couldn't be immobilised! I've  
reversed the polarity on the tau  
meson. ~~flow~~ Which should cause the  
system to cross-circuit and blow  
itself apart./

2.

MS VALEYARD.  
Pan to 2-S  
and stay on  
DOCTOR.

VALEYARD: You blundering imbecile!

(HE STRAINS AT HIS  
BONDS)

All you've done is ensure a massive  
feed-back into here!

(HE WRENCHES FREE,  
KNOCKS THE DOCTOR  
ASIDE AND SCRAMBLES  
FOR THE PARTICLE  
DISSEMINATOR.

THE DOCTOR HAS  
FINISHED UP BY THE  
EXIT)/

3.

MS VALEYARD.

No! It's too late!



(49)

State 137  
Take ① 110845

- 14/72 -

(51)

State 138  
Take ① 110911

4. MS DOCTOR. + low / (THE DOCTOR RISES,  
to door BUT BEFORE HE CAN  
ESCAPE, THE  
5. Montage as / IONISATION COMMENCES.  
parts speed  
up.

ALTHOUGH AFFLICTED  
BY THE PROCESS,  
THE DOCTOR MANAGES  
TO GET THROUGH THE  
EXIT./

6. MS VALEYARD.

NOT SO VALEYARD.  
HE STUMBLES TO HIS  
KNEES, BEGINS  
CRAWLING TOWARDS  
THE FAR DOOR)

State 151  
Take ① 110943

(49)

State 154  
Take ① 111008

State 155  
Take ① 111020

O.B.8B:

EXT. KILN. DAY.

7. LS / (WELL AWAY FROM  
~~MS DOCTOR. exits~~ THE KILN, THE  
DOCTOR PAUSES.

8. LS Kiln. - ions / ABOVE THE KILN'S  
coming out CHIMNEY, SMALL  
WISPS OF IONS ARE  
BEING EJECTED)

8A. LA man doc  
looks up

O.B.8C:

INT. ENGINE ROOM. DAY.

9. MS VALEYARD. / (SILHOUETTED BY  
Pan to CU MULTI-LAYERED  
~~fingers. hand.~~ GHOSTS, VALEYARD  
IS ALMOST SPENT.

HIS TWITCHING  
FINGERS ARE ON OVERSTRETCHED TOWARDS  
THE DOOR)

- 72 -

(51)



(49)

- 14/73 -

(52)

Slate 160  
take ①. 11130.

O.B.8D:

EXT. KILN. DAY.

10. MCU to MS H/A LS / (THERE IS NO  
DOCTOR. runs past TRIUMPH FOR  
Kiln to archway THE DOCTOR AS HE  
TURNS AND HURRIES  
INTO THE ARCHWAY.
11. LS kiln. / CAMERA CENTRES  
explodes with ON THE CHIMNEY  
ons. AND THE DISSEMINATING  
PARTICLES BEING  
EMITTED)

(60)

END O.B.8.

00'45"

102644 - 102649

- 73 -

(52)



Take ① Shots 410-411

213404. NG.

Take ② Shots 410-411.

2134501. NG.

(Shot 409 on 4)

- 14/74 -

(68)

(14)

Take ③ Shots 410-419.

213700-3850

OK except 411/412.

EXT. YARD.

LS DOCTOR RUNS INTO ARCHWAY

/1B/4F/6B/

(14)

214108 C/A

12. INT. TRIAL ROOM.

409A

409A

Shattered screen.

410.

4

F

LS trial - everything  
collapsed.

Pan along  
TIME LORDS

men to MS MEL.

Melanie when  
to see INQ.

+ TIME LORDS.

CLOSE AND PANNING  
THE RANKS OF THE  
SLUMPED TIME LORDS.

ALL IS STILL. ON  
THE FRONT TIER AN  
AMOST IMPERCEPTIBLE  
MOVEMENT.

THE CAMERA CONTINUES  
TO MELANIE WHO STIRS,  
RISES AND TOTTERS TO  
THE INQUISITOR WHO  
IS GAZING AT THE  
IMPOLODED SCREEN./

THE DOCTOR ENTERS.

(14)

Picking

411.

1

B

MLS DOCTOR runs in.

Pan him to 3-S.

with MEL/INQ.

DOCTOR <sup>that</sup> Now, let <sup>me</sup> see. Where  
were we? I was about to be  
sentenced, I believe./

412.

6

B

MS INQUISITOR.

Pan to 3-S.

EVEN THE INQUISITOR  
SMILES.

INQUISITOR All charges <sup>against you</sup> are  
dismissed, Doctor. We owe you an  
immense debt of gratitude. ~~A~~  
~~debt~~ which I can partly repay by  
telling you that the young woman,  
Miss Perpagilliam Brown, is alive & well  
and living as a warrior queen  
with King Yercanos./

413.

4

F

men

MS DOCTOR.

MS-S PERI/YERCANOS.

414.

6

B

men Doc.

MS INQUISITOR.

men

DOCTOR (OVERJOYED) Vroomnick!/  
men

MS PERI/YERCANOS  
AUR! 00'05"

(4 next)

- 74 -

(68)



(SHE OFFERS  
HER HAND. THEY  
SHAKE HANDS)

415. 4 F 3-S.  
INQUISITOR: <sup>Now then</sup> Once law and order has  
been restored, a new High Council  
will need to be elected. Can I  
persuade you to stand for Lord  
President again?/

THE DOCTOR: <sup>Haha</sup> I've a better idea.

*Pan with Mrs.  
Doc.*

MELANIE: (IMPISHLY) He's going  
to suggest you stand.

416. 6 B 2-S MEL &  
INQUISITOR.  
THE DOCTOR: Indeed I am. And <sup>were</sup> ~~if~~  
there ~~were~~ such a thing as a ~~pan-~~<sup>inter</sup>  
galactic postal vote, you'd have  
mine!/  
*Pan!*

MELANIE: (TO INQUISITOR) I shouldn't  
broadcast that if I were you!

417. 4 F MLS DOCTOR.  
(LAUGHING, THE DOCTOR  
USHERS MELANIE  
TOWARDS THE EXIT.  
PAUSES)/

418. 6 B MS INQUISITOR.  
THE DOCTOR: <sup>On you could do me one</sup> There ~~is a~~ small favour  
~~I'd ask if you would~~

419. 4 F 2-S DOCTOR &  
MEL.  
INQUISITOR: Simply name it, ~~Doctor~~./

THE DOCTOR: <sup>the matrix is restored</sup> When you restore the  
Matrix, I ~~don't~~ <sup>can</sup> care what you <sup>can</sup> do what you  
<sup>like</sup> with the Master ... but exercise  
leniency with Sabalom Glitz. He's  
not beyond redemption.

214108 CIA shattered  
screen.

MELANIE: Just don't let him <sup>anywhere</sup> near  
the crown jewels!

*bag exit  
Mrs Inquisitor*

THE DOCTOR: (EXITING) Gallifrey  
doesn't have ...



Take ① Shots 420  
214217 - NG boom shadow.

Take ② Shots 420.

(Shot 419 on 4)

- 14/76 -

(70)

214257. NG noise.

Take ③ Shots 420 - 420A

214329 - 4350. NG.

[2D]

Take ④ Shots 420 - 420A

214426 - 4456 - boom shadow.

Take ⑤ Shots 420 - 420A. INT. TRIAL ROOM. CORRIDOR.

214541 - 4614 light NG.

420.

2 D

L2-S and pan  
to Tardis. *WJS at tardis.*

They go in.

LOCK OFF

Shot A/B

without Tardis  
for dematerial-  
isation.

THE DOCTOR: *Galley doesn't have any.*  
(CARRIED OVER) -  
crown jewels.

(THE DOCTOR AND  
MELANIE APPROACH  
THE TARDIS)

MELANIE: Right. A bracing glass  
of carrot juice -

THE DOCTOR: (VOICELESS, MOUTHING)  
Carrot juice!

MELANIE: (CONTINUING) - then we'll  
get you back on the exerciser.

*you know I think I was*  
THE DOCTOR: (HESITATING) Perhaps  
~~I've been~~ rash in refusing to stand  
for Lord President. *turning down that*  
*offer of the Honorary*  
*Doc on - carrot juice!?*

(UNPERTURBED,  
MELANIE BUNDLES  
HIM INTO THE  
TARDIS.)

*Doc Carrot juice! juice!*  
IT DEMATERIALISES)

Take ⑥ Shots 420 - 420A

214651 - 4724.

without tardis.

214810 - 4818.

420A. 3.  
hs tardis



(14)

(Shot 420 on 2)

- 14/77 -

(71)

CLA screen again.

4F

21 5424

14. INT. TRIAL ROOM.

421.

4

F

Pan MS  
INQUISITOR  
and hold on  
KEEPER.  
Track into  
CU KEEPER.

(THE KEEPER, BACK  
TO CAMERA, STANDS  
FACING THE IMPOLODED  
MATRIX SCREEN)

INQUISITOR: Repair the Matrix,  
Keeper. Requisition ~~whatever~~ <sup>anything</sup> you  
need.

W/H Inquisitor's line

KEEPER my lady.

W/H Valeyard's laugh.

(SHE JOINS THE  
TIME LORDS FILING  
FROM THE ROOM.)

CAMERA TRACKS TO ~~WITH HER. AS~~  
~~THE MATRIX SCREEN~~ <sup>SHE PASSES</sup>  
~~AS THOUGH TO~~ <sup>THE KEEPER.</sup>  
~~EMPHASIZE THE~~  
~~DAMAGE.~~ <sup>HE</sup>

~~THE KEEPER'S PROFILE~~ <sup>TURNS</sup>  
COMES INTO VIEW. <sup>NO CAM.</sup>  
IT IS VALEYARD!)

HIS EVIL LAUGHTER  
ECHOES ROUND  
THE COURTROOM.

SUPOSE CAM

Closing  
Titles:

FADE OUT

(174 version)

DUR. 27'06"

(with 01'15" closing  
titles)

25'51" into titles

|        |
|--------|
| 2 to C |
| 3 to D |
| 4 to D |

DUR. 30'21" (172 version)  
with 01'15" closing.

DUR 29'32" (173 version)  
(with 01'15" closing)  
(28'17" into titles)  
(29'30" with 01'13 closing)